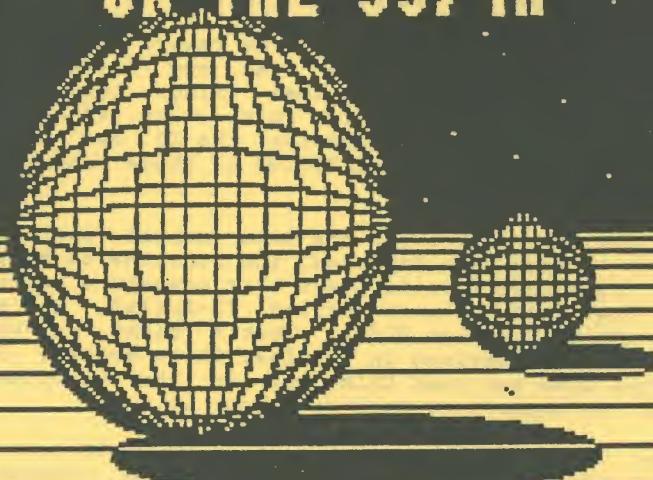


HOME
PUBLISHING
ON THE 99/4A



BY HARRY THOMAS BRASHEAR

SUPPLEMENT #2



Many, Many Thanks

This is your last supplement that goes with the Home Publishing Manual. I won't say that it's been a lot of fun, rather, it's been a lot of work. My reward has come from two directions; 1> I have made some new friends in the TI community, and 2> I have seen some things that I probably would not have seen if not for this. Also, if nothing else, I have proven beyond any doubt that the TI can produce one heck of a document. (EVERYTHING in these manuals has been done on my trusty 99/4A)

In the interim between the main manual and now, some marvelous things have happened, and continue to happen. How was I to know that I would start this adventure talking about a two year old program called TI-Artist, and end it by talking about TI-Artist PLUS. That's right, a whole new Artist has been devised in the last three months. It may be out by the time you read this, but in the meantime, don't drool on the pages that tell you about it.

How was I to know also, that we would come a little closer to the true desktop publisher with a program called PagePro. I can't begin to tell you what these programs are going to do for you at this point, their potential is just too great. There may be another supplement in store, but you'll have to pay for that one.

Finally, for the last time I want to thank the 400+ people that bought this concoction of mine. If I, and the people like me, are the engines in this community, then you all supply the steam to drive us.

Send me the samples of your work and let me know that you're not just reading this and forgetting it.

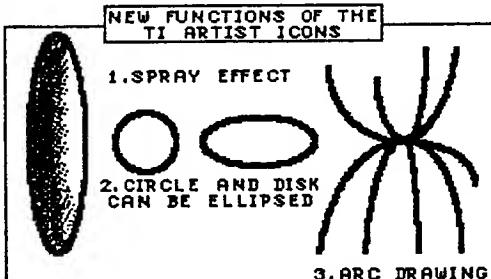
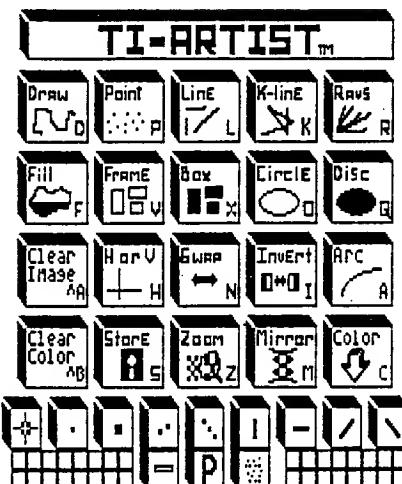
Gratefully Yours;

Harry T. Brashears
2753 Main St.
Newfane NY 14108
1(716)778-9104

TI-Artist Plus!

The concept of this manual, to start with, was to show as many items as possible that relied on, or worked back to, TI-Artist. While Artist may not be considered the BEST drawing program, it is the standard upon which the community has settled. Little did I know, that as I sent my manual off to the printer, a new chapter was beginning. This section will be about a whole NEW Artist, TI-ARTIST PLUS!

No matter what, the rose still dutch smell as sweet. In other words, generally it looks the same, regardless of the fantastic new capabilities this program will bring you. It's a much larger program, more disk intensive than ever, because some of the old functions have been given their own program segments.



(FIGURE 1)

Have a look at the opening menu.

A ARTIST	E ENHANCEMENT
F FONTS	V VECTORS
M MOVIES	P PRINTS
I INPUT DEVICE	(CONVERSIONS???)

As you can see, there are some new items there, and some hidden ones too. I am going to take each item and tell you what I can about it, in the room allowed.

ARTIST: Look at the picture of the new Artist icon menu. There are three new options there, and they are illustrated

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in Figure (1). I used the four pixel square to draw with so don't think we lost resolution somewhere.

Number one is the old CIRCLE or DISK mode which now can be stretched horizontally or vertically to produce ellipses. Perfect circles are still possible too, but "roughing in" drawings usually requires anything but perfect circles.

Number two is a "spray cursor". I shaded in the far left ellipse using this cursor, and although it may leave a little to be desired, in the hands of an good graphics man, this is super valuable. Spray replaced the old "F/B" icon for changing colors.

Number three is the ability to draw arcs. Again, this is going to be a boon to the person that has to draw something requiring more than straight lines.

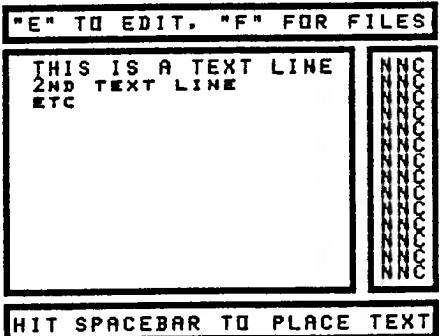
A hidden feature that I can't illustrate is one called COLOR. This icon replaces the old Alpha/Numeric function. (Thank God) What it does is port the set of color icons and brush shapes to the bottom of the drawing screen. If you remember, you always had to go back to the icon menu to access these. Nice idea!

Another major change is that Swap and Invert have now been set up with a parameter box. Both of these functions used to encompass the entire picture whether you wanted it or not. Now the effect occurs only in the area you want.

Everything else on the menu is still the same, except that printouts can no longer be done from here. (The (C)opy command.) It may be my imagination, but I do believe that even those things that seem the same, operate a lot smoother than before.

ENHANCEMENT: Everything on this menu is still the same, except that you can no longer access fonts from here.

FONTS: Lots of new stuff here. First of all, it is now a program unto itself, not just a segment of the Enhancement section. This was done so that we could have much larger files than we had before. I am told, although I haven't had the opportunity to check, that it will hold fonts of almost 100 sectors. That means that a lot of those four and five highs that had to be broken into two files can now come back together again.



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Figure (2) is a representation of the FONTS menu screen. The top line is the function selector for I/O access or editing the text after the font is loaded.

By pressing "F" you can choose to load a font or catalog a disk of fonts. This is old hat, but now you can select a file and load from the catalog. THAT is really a handy feature. Also, the catalog stays there as long as you don't move out of the fonts area.

Once your font is loaded, you are returned to the menu screen to press "E" for edit. This drops you to the message area, (the largest of the boxes) to type in what you want. Depending on the font size, you can compose your entire Artist screen before you drop the text.

Notice the long box on the right. For each line of text you have a number of options. The first letter is for OUTLINE (Y or N), the second is for SHADOW (Y or N), and the third is for (R)ight, (L)eft, or (C)enter line up of that particular text line.

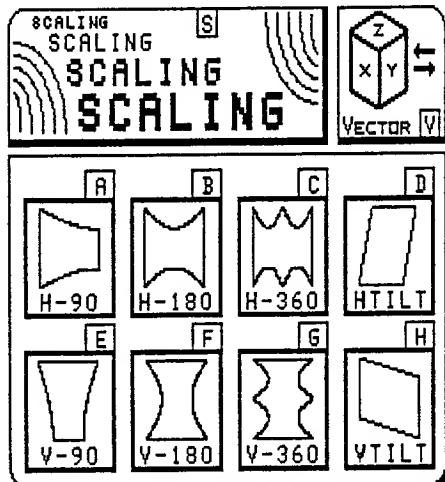
If you look back at Figure (10) you can see the effects of Outlining and Shadowing in rows two and three of the City Scene characters.

VECTORS: This is the crowning glory of the new Artist. This menu will allow you to Tilt, Warp, Enlarge and Reduce your creations. You can also load in a new picture format called "Vector".

A word of explanation is in order here. All that I am telling you about this program is based on a beta test copy that I was given by Texaments. The docs are a bit vague, and so.. I haven't the slightest idea of what a VECTOR PICTURE is, and they also say they don't have any yet!

(Then how do they know it works?) The best I have been able to gather is that Artist can only make two dimension vectors, but "other" programs can make three dimensional ones that can be used. You can also produce these vectors from basic programs. I guess we're all in for a surprise, huh.

Anyway, everything else is easy to figure out and you can see a little of what these vectors can do in Figure (5).



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The top line shows the original text, my name (blush), then enlarged, and finally reduced. The rest of the studies show various forms of tilt-n-bloat that can be produced in this mode. Fantastic aren't they.

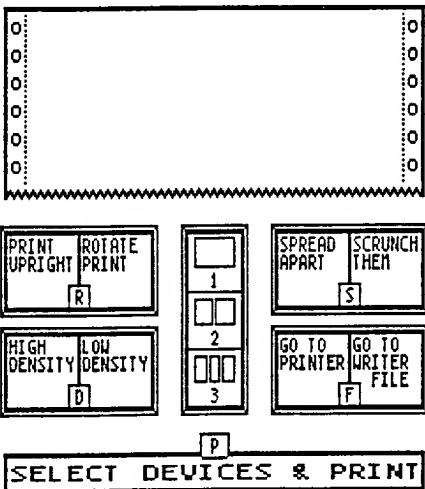
To accomplish this, you get a variable box form just like you do when you want to move a portion of the picture in Enhancement. You surround the area and press the fire button. Then, depending on what you are doing you get another box to shape, or, rubber band lines that guide you. Finally you press the fire button again and the original disappears to be replaced by the newly shaped area. It's very simple, and should prove to be the most popular function of the new Artist.

MOVIES: I don't intend to get into this new feature in depth. There are two reasons for that. 1> I have no docs, and 2> I prefer still photography myself. It's enough to say that this area will allow the making of animation sequences of, I believe, some length. The opening screen/logo of the new Artist is proof of what this can do. Words swing around an axis to face you and spinning balls appear on both sides of the screen. Very impressive, but it's just not my bag. If you're into that sort of thing, I'm sure you won't be disappointed.

PRINTS: Again, there have been changes galore in the printout section.

Probably the most important new item is that you can print one, two, or three pictures side by side. You can push them together to make one picture or space them out. Obviously, since you don't have three pictures on the screen you may get two, or, all three of them from disk.

Other options include rotation, single or double density, and there also appears to be a color driver there. For some reason, you can also print to a TI-Writer file. I think that has something to do with the Writer graphic utilities... should make things easier on those folks that need such things. Also, a D/V 80 is easy to get into, so that makes it



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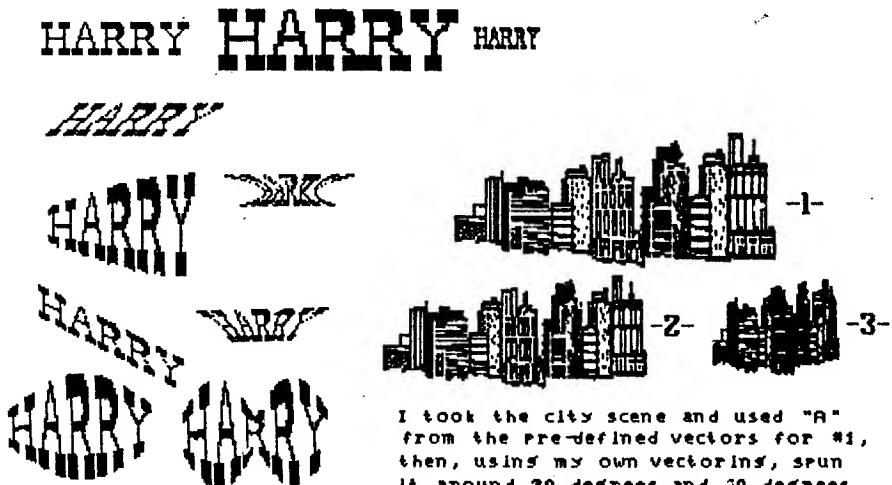
easy on other programmers for picture utilities.

As far as the proportions are concerned, the large and medium sizes are very good, and can be printed in double density. The small size can be done three across in any combo of inverted and squished. All I can say at this point is, DON'T throw out your picture printer from the Home Publishing disk yet.

I should say in all fairness that my beta copy did not contain the many print drivers that are supposed to be on the final version. There is a good chance that the warpage is due to a "general" type of driver. This was the problem in the old Artist printouts... just too generalized. I am told this is going to be corrected.

CONVERSIONS: They are still there according to the docs I have, but they weren't on my program copy. Also, the menu of conversions was conspicuously missing from my doc copy, and, again, they are treating me like a mushroom. (Keeping me in the dark and feeding me lots of manure.) I would predict that you may be able to convert ANYTHING to ANYTHING, but on the other hand, they may decide not to include them at all. If this is the case, we will have to wait for the super conversion program that Asgard is working on. I guess we'll just have to wait and see.

No matter what's in store, the program is FANTASTIC!
(FIGURE 5)



I took the city scene and used "A" from the pre-defined vectors for #1, then, using my own vectoring, spun it around 30 degrees and 30 degrees.

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**LITTLE STUFF YOU
CAN'T DO WITHOUT**

FONTS FROM PAUL SCHEIDEMANTLE

(FIGURE 6)

There are nineteen new fonts from Paul Scheidemantle available on two disks and they are super additions to your library.

One of the reasons I like Paul's work so much is that he doesn't short-sheet you on the smaller fonts. He almost always includes all of the symbols, particularly the dollar sign. He also uses a lot of imagination in the novelty fonts, such as his various reflection types. I haven't seen anything like them anywhere else. This man expends more energy on TI graphics than anyone I know in our community, and I am proud to call him a friend. He is also an expert programmer of games and utilities so if you send for the fonts, don't forget to ask for a catalog of his other products. They are all perfectly programmed.

Write to Paul E. Scheidemantle, 2762 Lovington, Troy MI 48083

UTILITIES FOR PICASSO have begun to get into the mainstream, and it's about time! This program has been ignored too long for my taste, because it's one of my favorites. You can do things with Picasso that, so far, haven't even been thought of in any other single program.

FONT DISK NO.1

BOLD07 abc&s()<>@%**
BOLD08 abc&s()<>@%**
DATA07 abc&s()<>@%**
TINYLEDG ABC�%
BOLD11 ABC&S()
BOLD12 abc&s()
BOLD14 ABC&S()
REFLCT01 \$11 REFLECTA&B 12
REFLCT02 \$12 REFLECTB 12
BALL 02@8@#

FONT DISK NO.2

HDLRR/SW abc@0
HDLRR/SR abc123\$
COMP/2IN 123\$#
COMP/2HW 12\$
DLDE2R abc123\$?
SHADOW1& 2 abc
DAYTIME1&2
COMP/4H ?\$%

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PICASSO BORDERS: Also from Paul Scheidemantle comes a group of about eighty borders for use with the Picasso Publisher, all on one disk. Although Paul is the author of these graphics, Asgard Software is the distributor of the product, so it must be ordered from them. You will find their address later in the PagePro information.

Borders for Picasso are handled a little differently from Artist Borders. With Picasso they are made up with the ICON function. This is a mode that is only available in the commercial version 2.0, not the earlier fairware products, 1.1, 1.2 or 1.4. They are also not quite as easy to use as Artist borders. You pull them in as a set of Icons and then set each segment with a press of the firebutton, so you have to be careful about it.

NEW MANUAL: As some of you may know, I was commissioned to write the manual for the 2.0 version of Picasso a couple of years ago. I wasn't too happy with it at the time, and I asked to do a rewrite. Asgard said "ok", and I got busy. There were a few bugs that I straightened out, added some illustrations and a bit more information here and there. Now it will also be available to folks that own the fairware versions, (1.1, 1.2, 1.4) of the program. Asgard is going to sell the manual by itself for \$5.95+ .75 postage, but you might consider spending \$14.95+ .75 postage, and get the whole works, Vrs 2.0 AND the new manual.

PICASSO ENLARGER: Here's another one by Paul S. that you can't do without if you like Picasso. Actually, Enlarger is an under-statement. The disk is a real utility package, allowing you to enlarge and reduce in one or both directions, merge instances into a picture, or, convert Artist one-high fonts into Picasso format.

All of that is real handy to be able to do, and keep in mind that we are talking about full Picasso screens here, not just parts. But the wildest function of all on this disk is called "GHOSTING". Huh? What's that?

Ghosting is when you take every other line of pixels out of a picture, both horizontally and vertically. The result is a "ghost" image that can be underlaid to text for subtle impact. If you take a look at the poster in Figure (8), you can see how the Asgard logo is much lighter with the text being the main draw. The logo was ghosted first, then the title was overlaid on it. Neat huh.

All of the programs on this disk are done in Xbasic so they tend to be a little slow, but with results like that, it's probably worth the wait. It's from Asgard.

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The first page you see in Figure (7) is about as close as you will get to a TRUE desk top publisher. Purely, a DTP should accept text, be able to manipulate it, and, it should be able to accept pictures or graphics. Picasso, (as much as I like it) is really a "paint" program first, and the text/publishing part is an afterthought. This is why it can only produce a half page at a time.

PagePro on the other hand, is primarily text oriented. You can load pictures, but you can't draw them. The most you can do is type in lines to box or separate you work, that's it, and that's the way it's supposed to be.

The page you see, (incredibly tacky and busy as it may be) was created in one shot, in about two hours. The ONLY reason it took that long is because I had no idea what it should look like when I finished. I wanted to show on that one page, everything that the program could do. If I had planed first it would have taken a lot less time.

Some of the details of PagePro are as follows:

- 1> It will accept up to twenty-eight pictures anywhere on the page at one time.
- 2> It will allow one large font for titles and one small font for text, along with a line character font for block graphics.
- 3> You have full screen editing using most of the TI-Writer editing keys.
- 4> You can type in any direction.
- 5> You may import and export TI-Writer text files.
- 6> Printout can be in any of three densities.
- 7> Utilities included to convert TI-Artist fonts and instances to PagePro format.
- 8> Versions included for both 9640 and 99/4A.

You see what I did and I think that speaks for itself, so rather than get into a big long review here, (I already did one in the July 89 MicroPendum), I would rather give you some hints and details on dealing with it.



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WHAT'S IT GOOD FOR?

Actually, just about any finished document you can think of. Figure (7) shows two good uses, a newsletter page, and an invoice.

PP is very good for forms since you have all of the IBM graphic characters at hand. You can create your company logo and set it up with the invoice as a shell. When you need it you can just call up the shell, type in the information and print it out. The best part is that you can also save the invoice as either a PP page file or a text file. In some respects, I guess you could call that a data base.

Of course if you want to, you can just create your forms and use them as a master for duplicating. I know a traveling salesman that has made up six forms for sales and expenses with this program. He thinks the program was made just for him.

FONTS: Small fonts are eight pixels wide and twelve pixels high. Large ones are sixteen by twenty-four. These are important numbers to remember when you consider converting

(FIGURE 7)



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one of your artist fonts over to PagePro.

Most people will be more interested in converting their large fonts for titling but you have two major problems in selection. First of all, the width is SET, unlike Artist fonts that can vary in total width, (including blank pixels for separation). For instance, an "I" may be just four pixels wide, while an "M" may be twenty pixels wide. When the font is converted, the "I" is sitting to the side of a full sixteen pixels - not to nice looking, balance wise. On the other hand the "M" just won't fit in the allowed space.

If you are going to convert, check the font in TI-Writer first and make sure that none of the letters are more than fifteen pixels wide. There was a lot of information in the main Publishing manual on font work, so I won't bother going into it again.

Height is no problem. As a matter of fact, remembering that the four-high is set, gives you a lot of leeway with three to four character high fonts. Line spacing will of course increase with the shorter fonts.

With the small text fonts, twelve pixels in height gives you a great chance to have nice descenders. Try to restrict your height to ten pixels though, because line spacing gets too tight and hard to read otherwise.

If you feel that you have a nice font that you would like to convert, but a few characters are not right, I might suggest the editor in FontWriter II for editing. It is very well suited to this type of problem.

If all else fails, Asgard is selling two disks, a total of about fifty custom fonts, for only \$7.95 each. They might be the best way to handle the whole problem.

ORGANIZATION: That's a key word when using PagePro, particularly if you expect to keep, and use again, the pages you are making up. PP doesn't store the pictures and fonts that you use on a given page. It only keeps the NAMES of the files and where they came from. In other words, DSK2.PICTURE is stored in the page file not the picture itself. The next time you load up the page, it will go look for the picture on drive two... it had better be there!

I recommend that you put all of your pictures and the fonts you want, on one disk in drive two. When you're done, mark the disk and put it away. You might even consider arcing the whole mess together and saving it with a descriptive file name. Since you HAVE to convert all pictures to PP format, keep a separate library of these for future reference.

If you have DSDD drives, do as I did. Put all of your PP utilities and fonts on the same disk with the program and call it a system disk.

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The bottom line is that PagePro is THE easiest program of this nature for anyone to use. It has the most potential of anything on the market right now, and, as far as I can tell, it only has one bad drawback, the file format.

Don't get me wrong, the format was created for minimal sectors, (21 for a full page) and speed of loading. (It loads it's own format very quickly.) The problem is the conversion routine for instances and fonts. The converters are separate programs and do their jobs outside of the PP environment. The two instances that I used for the top of the invoice, took about twenty to thirty minutes to convert. Admittedly, I only have to do this once, but when you're dealing with newsletters, and the like, this can be a real pain in the fanny. You HAVE to prepare pictures etc., in some other graphic program, which there is nothing wrong with, but then to have to wait for conversion....

My suggestion is to grab the program because it's great and worth the money, and it will continue to grow. Asgard is a very responsive company, and I think they will make this one of their best programs yet.

NOTE: As of this writing, Asgard has responded with the biggest, fastest conversion program of all time for pictures and artwork of all kinds. Nothing on font conversion yet though, but that's not as important anyway. I have no details because it's not done.

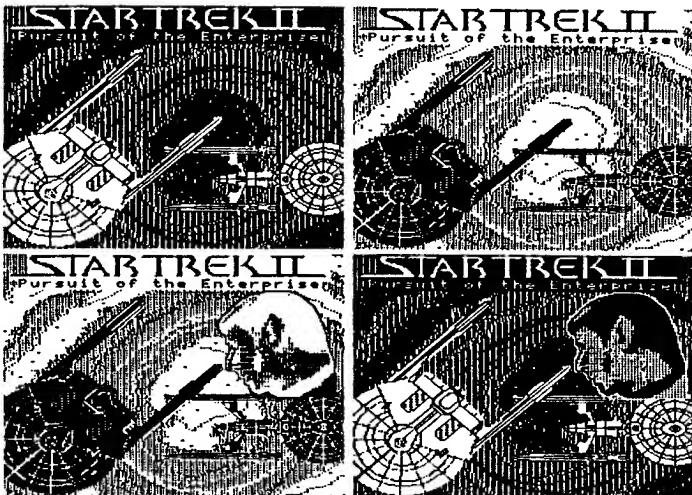


Welcome back to tips and tricks! You have, of course, used the FONTS section of your

TI-Artist program by now, and have tried the outline function found there. You haven't... what do you mean you haven't... well now's the time! You sure are missing out on some of the real power of your program!

TI-ARTIST

Tips and Tricks from Paul E.Scheidemantle



(FIGURE 9)

Did you ever want to outline a PICTURE for a special effect? Well, there are many ways to do this.... you could of course, outline the picture by hand, (a bit tedious) or, you could convert the picture to a font and let the program do it for you. (I guess this is my choice... maybe I'm a little lazy *<grin>*, but gee, why did we buy a computer anyway!) One other nice thing about making your picture a font, is the ability to add them to already existing pictures.

For this project, you're going to need several things to get started. You'll need TI Artist, a word processor, a blank initialized disk, some pictures, (instances can be directly converted as you will see), and last but not least, a little bit of patience.

First, some of the general limitations of this idea. The file size when completed should not exceed about 45 sectors, as this is about as large a font that Artist version 2.01 will handle (I'm told the new release on the way will

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handle files much larger). Usually this will allow you to work with a picture approximately half the size of the screen. Also, some pictures were just never made to be in an outline format. Most though will work fine when using the ideas given here.

The process consists of a couple of basic steps. They are as follows:

1. Saving your picture as an instance or series of instances.
2. Converting the file to the font format.
3. Trying out what you have created!

THE CONVERSION PROCESS: Converting a picture to a font is actually a simple process.

First, we load TI-Artist, select 1 from the main menu and load the picture you wish to convert. In our example, (Figure 8) it was the picture of Spock from the Star Trek series that I loaded and worked with. After the picture is loaded return to the artist main menu by pressing FCTN QUIT and then select option number 2, ENHANCEMENT, from the menu.

You should make sure that your picture is placed at the top of the screen (this makes it easier to find the upper left corner). Now select "S" option (SLIDES). When this new menu is displayed, select option 7, (Save An Instance). You will be asked for a filename... in my case, I just used the name SPOCK (when saved to disk the full file name will be SPOCK_I, with the program adding the "_I" to the filename automatically). After entering your filename, (UPPERCASE LETTERS ONLY) press enter and you will be returned to the picture.

Now, once you are at this point, place the cursor at the upper left hand corner of the picture and press the fire button. Then, move the cursor to the lower right to capture the entire picture. (Generally, as long as the picture does not exceed 110 characters, you should be able to take it all in one piece (larger pictures require segmenting)). If you find that your starting point is not quite correct just press the spacebar and you will be returned to the menu, allowing you to start over.

Once you have what you want to use within the blinking rectangle, press enter, or the fire-button, and the program will then save the Instance data.

Once your file is saved to disk, exit the TI Artist program (this can done by pressing the spacebar for the menu, then "FCTN ==" for the main menu and select END the program).

For the next step we will need a word processor to make a few minor changes to the instance data file. It is

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important to note at this point some strict rules regarding these files: 1. There CANNOT be any control characters in the saved font file (such as "CR's or line feeds, etc.), 2. Be sure that you leave NO BLANK LINES (unless you are defining the space character), and finally, 3. ALL lines must start in the first column. Load your favorite word processor and lets get on with it.

Once in the program, using the LF (Load File) function, load your instance file (in this case it was DSK1.SPOCK_I for me), and you will see a file somewhat like the one shown below.

INSTANCE FORMAT:

```
10,11  
0,0,0,0,0,0,0,0  
0,0,.....
```

1st line 10... is the number of characters wide in columns.
11... is the number of characters high in rows.
2nd line 0,0.. is the data for the picture, and it will
occupy 110 rows of data.

Shown below is the same file modified to have the necessary information to be loaded as an Artist font. Make these changes as noted.

FONT FORMAT:

```
A This line is added  
10,11,80 The "," and "80" were added  
0,0,0,0,0,0,0,0 Picture Data as noted above.  
0,0,..... "
```

1st line A.... is the character we are going to use for the Spock picture, which I took all in one piece. With the 4 dwarfs picture it was necessary to break it into 14 pieces and use letters "A" thru "N" for each segment of the picture (see below).

2nd line 10... is the number of characters wide in columns.
" 11... is the number of characters high in rows.
" 80... is the character spacing in pixels. Columns times 8. This places each segment of the picture exactly side by side with no space between. If you were working with an actual font you would want to add from 1 to 3 pixels to this number for spacing between characters.

3rd line on... is the data for the picture, and will

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occupy 110 rows of data. Do not mess with this data.

Now, it is necessary to save your converted file to disk. Return to the command line and select "PF"(Print File). You use this option instead of the "SF" (Save File) because the "SF" option saves the tab settings, which are not allowed for in an artist file. Type in the drive number and filename with the filename extension "_F" as DSK1.SPOCK_F, (of course, using the drive and filename of your choice).

At this point we return to the TI Artist enhancement option and try-out our new font-picture that we have created. You can see the result of this in the illustration showing Spock in both the normal and outlined modes.

Let's look at the use of this font-picture we have created. I had wanted to add this shot of MR. Spock to the picture of Star Trek II and the question had arisen as to how. From this, I saw the need for the outline function for pictures. There are four illustrations shown of the Star Trek pic. In the first we see the unchanged picture. The second was created by using the "I" (inverse) function from the main TI Artist menu, making a negative image for us. After creating the negative it was necessary to then enter the Enhancement section of the program and, using the ALPHA section, loading the SPOCK font. After the font has loaded, I selected option 2 to type in the text. You will be prompted for the outline function before going on (enter "Y" at the prompt). Now type in the letter "A" as the complete picture is made of the single character. Pressing ENTER now takes you to the picture with a flashing wire frame the size of your alpha entry. Next the frame was placed approximately where you see it in the illustration.

Now, before pressing the fire button to make your final placement, use the "T" key. This allows you to try the location and see the results without having to reload and start over if the placement isn't what you like. Once you have it where you want it, press fire and the alpha/picture entry will be carved out and made a part of the picture. (Thus we have the 3rd illustration).

Finally, to get the finished product, return to the main Artist drawing program. Select INVERSE, and then press the spacebar to see the results as shown in the last picture. Be sure to save your results as soon as possible so that you don't lose all that hard work.

Well folks I'm afraid I've finally run out of wind... so, till next time, happy TIing!!!

MORE COMPANIONS

There are four new ARTIST COMPANIONS from Texaments, numbers ten through thirteen. I'm not pushing these disks for their fonts this time because there aren't too many there, and what there is, is pretty much old hat.

There are quite a number of new borders, some interesting pictures, and "scenes". I am beginning to find a lot of use for this scenery concept so I thought I would spend some time showing you how they work.

SCENES, like **BORDERS**, are based on the font concept. In other words they are prepared by the author as a font, and have the "_F" suffix like any other alphabetical font. Essentially, they should comprise a common background like a desert scene, with a central element added to each "letter" or key press. For instance, with the desert you could have a cactus in "A", a palm tree in "B", and a camel in "C". A couple of keys should be just background or maybe include some mountains.

The idea is, that a string such as "AABCCCAA" would then go on the screen as two cacti, a palm tree, three camels and two more cacti. In other words a complete scene.

The invoice used in the PagePro section has a mountain scene across the top. There are many more parts to the scenes on the disks, and there are now about seventeen scenes to work with.

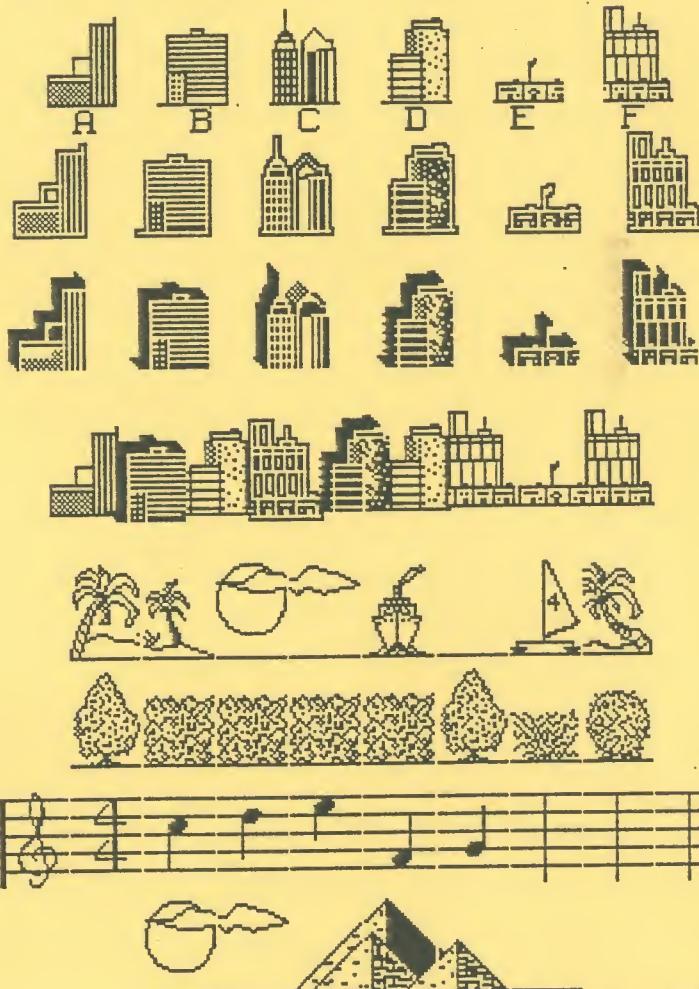
Figure (10) exhibits the CITY scene and what you can do with it. The top row represents the bare font, but I left a space between the letters so you could see each segment. The second row is the same but I used "OUTLINE" to change the character of the buildings. The third row uses OUTLINE and SHADOW, a new feature of TI-Artist Plus. The final row is my own scene made up by COPYing the segments in from the rest of the figure via Enhancement. The reason I "copied" and "moved" was that I didn't like the straight line effect of just typing in a string.

Back to the Companions. The pictures that are being included, (suffix:"_P") are, for the most part, what I call "shells". They are outlines of various objects such as disks, note pads, things like that, that can be used to draw attention to a message.

There are still a fair number of small graphics included on the disks in instance form and, as I said earlier, quite a few border fonts. They designate BORDERS with an asterisk (*) in front of the name.

HOME PUBLISHING-SUPPLEMENT II

These Companions from Texaments are still very valuable items to add to your graphics library.



ARTIST COMPANION
SCENES

